

ROADRUNNER





CREDITS

ARTIST

Alan Fowl
Alan Milner
Brian Wilson
Donald Robertson

PRODUCER/ENGINEER

Lee Walker

MANAGER/BOOKER

Robin Goldbach

ADVERTISING

Ross Chapman
Jillian Barb
Sally
Scott Wallace
Mark Sanford
David Lerman
Peter Salovey
Southern Home
Dave Brown
Steve & Bruce

CONTRIBUTOR

Eric Mays
Jim Murray
Paul Williams
(for Helen Fox)

ADVERTISING

Bruce Brown
Garry Schuman

ADVERTISING/ARTIST

Alan

ARTIST

Andrew McHugh

ARTIST

King

ARTIST

Travis

King

ARTIST

P.O. Box 194,
Newark, N.J. 07102

Headline For next issue
1000 Madison

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'Midwinter' about their first visit to Malibu, and Richard is certainly a capable performer, well worth watching and listening.

Midwinter are superb musicians who are using instruments in a manner that has rarely been heard before. Richard also plays a "fiddle", of which there are, I believe, only a few in America. (For those who don't know, a fiddle is a 4-stringed instrument which is a combination of both violin and guitar. It's range spans that of violin and viola, and appears to be a wonderful piece of equipment.)

Also the critic seemed to think that the record was worth writing a good half of the article about, partly because of the "longer-than-average" length of the record. (The record is 45 minutes, which is a fairly long record for a performance, I consider it a good record.) I also know that a lot of well-respected people within the industry who are very impressed with them. Even the critic could not overlook the fact that ".... the audience loved every minute of it."

It is disappointing to see such an article in your magazine. I hope in future that the word "critic" will reserve judgement until he has actually, with good reason, the opinion of a hope.

A. E. Miller,

Malicious Gossip

Spring is spring, the grass is green (that hasn't been confirmed and heard by our own readers) and what about that? I wonder where the flowers are? Malicious by Malicious, and what I should not wonder, in September, maybe late October, under heavy rain from the elements.

But as spring weather isn't as yet there, some of the flowers are a lot of flowers in the Malicious music scene in recent weeks and a few good things to look forward to in the month to come.

From their short session on the "The Progressive album chart" (first week in at 10 with a ballad) the Daggers plan to release "The Perfect Hand" as a single, as soon as they get it pressed, on their own label, which is the moment when they will release "Midnight City" (the "Midnight City" track on the album) which has already got one single by Keith Green and Robin (see). "The Perfect Hand" single, "The Perfect Hand" single, will be released this month on their own label, Top Gear.

Second round from Perth based The Thistles arrived in Malibu late last month. It's an R.P. with 5 tracks, "I Understand", "Open Your Eyes", "The Perfect Hand", "The Perfect Hand" and "The Perfect Hand". Each song seems to have an individual colored glass too. The review elsewhere in this issue.

There will be no other-





STATE SENATE on Adkins' 1908 session in November, Adkins' main opponents say the move is to give Adkins back the chance to prove himself in front of their home crowd. However, with all the strident noise in town that would drive, Frongton, Little and maybe the Knobs could be that the session will stay away to drive.

The move is sound in principle and the promoters are to be congratulated on their concern. What role Eddie Miller's Book Studio Committee played in the move I'm not sure, but it sounds like the sort of thing that the committee has set up to do.

looks like we'll see them here this month, probably on the 15th. Originally they were to have only played Spiney and Backhouse as part of J&B and WPA's Backhouse exhibitions, but J&B who are also having a Backhouse thought it would be useful to have them here.

have Baltimore, Manager of United Fruit and the Summer and head of SMITH (if they deal, we'll sign and) recently was with the band on the early part of 1941. Another time and apart from the interest in the Empire (John apparently went down a storm on the tour) he is presumed to be interested in getting together a compilation album of Australian bands for release on Nipper.

The Mike Tomlin tour has been continued for another although rumors that Dave Edmunds' Rockpile featuring Rick Lown would be supporting the latter one are just that at the moment. Edmunds are alone, "Frankie & Ray" which has received extensive notice in the British press will be released by V&A this month, and Elvin's "Pump It Up" which is top ten here is doing absolutely nothing in the states.

AM will also be receiving a batch of albums from their newly acquired slave catalogue including albums by Talking Heads, The Beatles and the Ramones.

The Progressive Music Broadcasting Association's application for an F.M. license was heard by the Australian Broadcasting Tribunal last month. Although the application seemed a sound enough there existed to be some doubt

as to whether the Tribunal will grant any advance F.A. license apart from the one submitted for the Ethnic Broadcasters. There should be final word on the application this month sometime.

interesting to note that the original Sgt. Fuggers' album by the Justice is not selling like the Best/Trans-Action version is selling. We have got a single, full advertiser campaign going which features a poster of the cover with the words, "The Original, The Best," And 117's members.

Thinking of Georgia it's interesting to note that on the current U.S. Top 50 singles chart there are more instructional singles than love songs.

If we count interpretations such as *Olivia* and *Andy* *Gibb*, then the double singles are "Summer Nights" *Olivia* and *Devo*, "Theatricality" *Devo*, "Hypnotically Seduced" *Olivia*, "Reminiscing" *FSB*, "Love Is In The Air" *John Paul Young* and "As Tears Leaving Come" *Andy Gibb*. The only British single in sight is *The Streets*' "Win New".

Ray Smith took in town after a two weeks in Spokane talking business with Fanta and Young on behalf of Hickey Pome, was driving about half a past the Radio. He was going to bring them over on the bus. Near midnight in November, but that was before the hat so maybe it will be a bit later in the year...

[illegible]

The crowd went roaring. A dress restriction has been imposed at the hotel of no miniskirts and no leather jackets. Haven't they ever heard of the saying a wolf is always clothed?

Shore's Case] It is dangerous
avoiding the trial of late
have you? And a strong
indication placed on you too

Adelaide King's Costello Allen has her (new) single featured on *Weekend Update* this week. The song, "You Know That I Love You" was written by Davey Brown and featured at Walter Brown in Adelaide and it'll give air play will definitely be a

[illegible]

According to New York
Rocky, the Bahamas film
album is "stated only for
release in those markets
(England, Australia, Japan,
Europe) on the calendar for
a number tour? Australia?
..... Bahamas's public book
for availability, the Bahamas
(who have a song in their
signature called "We're a
Band"), have released a
striking production dated
single on the New Bahamas
label called "We Are Back

[illegible]

the National Lampoon; "What's Hot, Honey," "What's Hot" album. "The Thing we need when [comedian] passed away was that the studio and I said that we should do the Jewish and Irish album. While they were at it, the boys in black suits" examined the producers for design, and booked a restaurant for carrying a flame.

Anti- Malicious. Malicious. Malicious is making a hit: last issue it was reported that the new Malicious band had the Radio's exclusive. Average Radio Wars guitarist Jesse Frenk in their lineup - is actual Radio. It's not James, who still leads the band. Malicious' new band, Radio.

CHET BERT looks like nothing in Eugene Sledge's records in London. Brown and Cox were fourteen-
one enough to bring the new Johnny "Father" Lyton record "Falling In" in Singapore last week. A very strange record indeed with a completely barren flip side. Even "The animals like Green Wolf"

John Bellare has eight.
Tupper (Quinn) is going on
to Iowa State College band.
Paul Kelly has signed a
new band called "The Vikings."
The line-up includes Tony
Forsman as drummer from
Texas State.

Based on the grapevine
 and confirmed by Louie
 Blum from the Marygroveville
 based is re-announcing an
 intimate late late late
 night spot within the
 newly renovated room, in
 fact it is quite simple,
 I am told. The new hour
 Rock and Roll Night Spot.
 Opening on October 19th,
 so you have a license to
 sing with Sinatra.
 Make it your second home -
 if you dare.

One final note before I go. The Poetry Things have returned to London. They must have heard that we were doing an article on them. The article will appear next month in *Pull*. Crush the power of the press itself! Keep Factory-

F.B. Feathering finds out that Gene had also been banned from the Thrill - "Merrimack" isn't the name of the Thrill.

Deserchers: 10000

A night to re-member

Part of you will remember a brilliant Friday night at the Lyttell, when due to the actions of a couple of small-minded people (and in particular, because the show is to be filmed up early. This is live radio, gentlemen, get up in some against the dogmatics for not recording their music worth of note).

It all began when the door just swung its duty as indicated by the hotel, denied entrance to two young ladies. They couldn't understand the discrimination being made against them, especially as they had friends already in the hotel. The door girl explained that it was not the policy of the premises, but that of the hotel, and so these friends were not allowed to enter. They had then allowed in. During the episode of this being explained, one of these "friends" was asked to get money on their behalf and eventually attended the door girl.

The barman and the door girl spent nearly an hour maintaining to them that the show couldn't be run under any other circumstances than the way the hotel wanted (there were neither a dress restriction nor introduction - as though, as Mike Wilson, co-leader of the show, and as all sections of the same sex, there had never been any friends like this before).

In the end, the "band leader" issued the message to "possibly" remove the door and as a result, a glass door was broken. All the guests who were not able to enter the show were told to go home as they were being waiting for the show was called, and guests again entered at the "front door". The being satisfied, the hotel management called the police and when they had left, avoided a squad of uniformed police. A phone call not being sufficient, the hotel management then made the band leave playing and closed the show - (the discussion was entered with the promoter).

This ridiculous action caused over 500 people mainly supporting the show to suddenly realize that there was something right, and consequently some trouble occurred and a violent situation arose. If the hotel management had only used their brains and kept the show going, the people would have simply gone home at the end of the night, and everyone would have enjoyed it. Unfortunately, the hotel management, and everyone with some will, but absolutely satisfied.

Let us hope that all these people who attended that Friday night will understand the situation of the promoter of these shows. Although the promoter operates the same subject to control and influence of the hotel management, they cannot be responsible for management of hotels and the responsibility of a few "friendly" friends young people who are the organizations of the two friends that is shown. (As it happened, the last night which failed to stop the fight - as much for the "band members" of really trained artists and the so-called "good" members of well-known bands).

As a result of this the promoter

manager was extended when 1950 that the door staff member for that night was called from the hotel - and the staff - for doing exactly what the management of the Lyttell wanted - keeping out the so-called unwanted staff-off.

It is too bad that they didn't know the old saying "Don't judge a book by its cover" (and get).

Clara Gossman.

As you read this, Jeff Wayne's musical version of the War of the Worlds will probably be hitting down the roaders one spot on the radio since charts. As I wrote this early stage of the show is being the Marbles at the top. Jeff Wayne out to this evening for a quick promotional tour last month (you may remember seeing him on Countdown talking about David Essex with his hair). By the time I got to speak with him he'd done Spooky and Marbles and a full day of later - drive home. After the talker a bit about the album, I asked him if he was having his voice. He said he was, but the thing that really got to him was having the sound of his own voice. It must be very strange talking to different people all day about the same thing. Disconcerting for an interviewee too, knowing that a number of people have asked the same questions of the War of the Worlds, Jeff said the most weird. But Jeff didn't seem to mind talking about his project. I guess when you've worked on something for two and a half years you just don't mind being the chance to tell people about it.

The first thing that struck me when I heard the album was the comparison with the Beatles' Sgt. Pepper's, (known as the Center of the World) and 'The Beatles of the World'. When I asked Jeff about this he said it was like comparing 'The Beatles' to 'The Beatles of the World' because they were both music. They were in the same genre, but they were different.

I then asked if he agreed if some and interviews were being held because while you listen to an album only once, you usually only read a book once.

Yes, that's why the cassette only takes up about 75% of the four sides of the album. The story is just a vehicle for the music. It provides the background. My main interest is the music. All the other things that have grown from that, the illustrations (which were done completely independently from me by some - was in law), the projected stage performance and the production of a film version are great because it shows that other people have been inspired by the music to do their thing about the concept.

War of the Worlds has been subject to other transformations since E.O. Smith wrote it at the time of the outbreak. Perhaps the most famous

Jeff Wayne



was the Green which made it's which when put to air in the 1930s produced the entire Barbara Howard of the United States. I asked if Jeff did not agree that the album was a much less powerful presentation of the story.

Of course. The radio is a much more immediate medium, but as with literature it's usually a more of thing. I wasn't trying to make a powerful statement, I was illustrating a story.

Jeff Wayne has been known before the War of the Worlds, as a record producer of David Essex. I asked him if he thought there was a link towards the illustrations in rock and the radio of artists. (John Peel was in another who has moved from behind the scenes into the studio).

Well not really, because I was a musician before I was a producer. I just sort of got drawn into production, first with an American duo (Singer and Osborne) and then with David Essex. I found producing too self-limiting. I wanted to get working again.

Have you any plans to do another album or album of this nature?

No, at the moment we're looking at six other books one of which will be the next album. It takes a long time to write the rights to a novel so that is why we're thinking of the next one already. I think I'll only do one more after the next one. There will be enough.

Jeff asked us where my musical tastes lay and when I said that most of the music I listened to was punk/ new wave, he got into a bit of a discussion on that topic. He was quick to bring in the fact that the music and the ecological logic, culture, but we mutually understood. I said that the speed and pressure was the perfect vehicle for the message which was basically frustration and anger.

Yeah, but what really annoyed me about all the punk was their total anger. They were making noise and talking as if they were the only ones who had any energy. A lot of people I know, and myself, really reacted that because they got a lot of energy about that way. I know I reacted about that of the 'World's Fair' enough.

Ronald Robertson.



Chris Barber has been playing music for longer than most members of this magazine have been alive. He formed his first band in 1916, a jazz band which featured another stalwart of the later British rhythm and blues boom, Albert Kempton, as well as playing in a band Chris has had a major influence on perhaps British music through the legendary Marquee Club, which he started in 1954 with Harold Krustein. It was the Marquee Club, that first brought some of the legendary American blues performers like Buddy Waters, Sonny Boy Williamson and Sonny Terry and Brownie McGhee to Britain, and it was from the Marquee that the careers of many of the mid-century British bands (The Who, the Stones, who believe it or not, the Beatles and Bob Dylan) had their beginnings. The Marquee is still going (no mean achievement for a club after 25 years) and these days plays host to the finest sounds of today's rock London.

At 65 years, the band's manager and also P.M. Director of Britain's Reading Festival, he is Australia in comparison the tour of the band (they will be appearing at the Adelaide New Ball in October 1981) and I talked to him on the phone about the band and the Marquee and the Reading Festival.

Now the music of the Marquee band reflects the interview that Chris seems to have in a variety of musical forms?

"Well certainly. The music the band plays stretches from New Orleans to new and includes country blues, city blues, trad jazz, jazz rock and Scandinavian folk music. People tend to group Chris with the Oldtime 1950s of the British music

Scene. Well and Arthur Hill, but really his musical taste is much broader than that. I once took at the band to his home. You've got drummer Steve Clark who started his career with Dave Edmunds in the Spencer Davis Group, Roger Bell who played guitar with Dave Berg from Fairport Convention, John Gooder who turned down an invitation to play with John Marshall to play in Chris' band. It really is an all that band. The band has almost become an institution. All the people who have played in it over the years, Sonny Boy Williamson, Alexis Barker, Cyril Davis, Louis Jordan have all made their influence on the band's music and indeed on British music as a whole."

Tell me a little about Chris' involvement with the Marquee Club.

"Harold Krustein and Chris opened the Marquee in late 1954 basically because at that time there was no jazz club venue in London. There were the pubs of course, but there was nowhere where you could go to see jazz in a comfortable setting. At the same time Chris was involved in the setting up of the National Jazz Federation which held the first festival at Richmond two years later. From these humble beginnings that festival has grown to the annual N.J.F. Reading Festival which is held every August Bank Holiday."

So both the Marquee and the Festival started off with a jazz flavour?

"Yes, jazz was the main of the day. But the policy of both has been to reflect temporary trends in contemporary popular music. Music evolves. If it didn't then people would probably stop listening to it! But a lot of the early music artists of the

past fifteen years have had a close affinity with jazz. I remember hearing a radio interview with Louis Armstrong in which the interviewer asked him why he picked up the trumpet when he started to play music. Louis answered that it was because trumpet, trombone and clarinet were lying around on great quantities after the American Civil War and therefore, they were the cheapest instruments you could buy. If you had been born 50 years later, what instrument do you think you would have picked up then, asked the interviewer. "Who knows, maybe I would have picked up an electric guitar like that guy Jimi Hendrix," replied Louis. "Are you saying that Hendrix played jazz?" asked the second interviewer. "Is he don't jazz, what is it?" asked Louis. Jazz is just improvised music."

At the moment there is a big buzz in London about how support bands are being paid at venues. The Marquee has been elected out for artists for numerous bands and at the moment there is in fact a boycott of the club. Can you explain how this situation has arisen?

"Well I've been away from London for the last two weeks and this thing was just breaking when I left, so I'm not up with the latest developments. The Marquee opens 8.15 every night. With that set up you would logically expect the band to play. However, the Marquee is acknowledged as a leading place for bands. It's a prestige place, a rung above the pub, and a step towards perhaps the college circuit. So we are inundated with bands and their managers wanting to play there. By having a support band we don't have any more people than we would normally, and we don't want to put the price up. Anyone who plays as a support band loses the three pounds they agree to play on there in to pay-off levied. If anyone is ripping off then the band is slipping themselves off. We'd be with Sonny to just put me out on one night, but there are plenty of bands who want the exposure that the Marquee can give them."

Apparently there was a bit of trouble at the recent Reading Festival when Dave charged the stage during punk band Sex 67's set. Can you tell us what happened there?

"Yes, I was there when that happened. In fact it wasn't the punk Dave who caused the trouble, it was a group of about 40 skinheads. They weren't Dave, they were heavy boys getting in some practice for the football match at Stamford Bridge (Chelsea's football ground) the following day I think. Oh, the punk Dave, the all-time prototypical punk, the long hair, white-punk and safety pins, and a powerful fan. In the moment they're starting to the flower power brigade of the late sixties. They come along, support their band, listen to the music and then go home. Punk is the music of now and as with any new musical fad, it starts off as a fairly outrageous novel and then the music and the associated fashion gradually gets assimilated into the mainstream. Already in Britain young people are wearing more colourfully as a result of punk fashion, and the music has become less outrageous. There are even very good groups emerging like the Poets and the Prophets. But punk has just added another dimension to an already very healthy British music scene. It's the music of the young people."

Donald Robertson



CHRIS BARBER

Brinkens really seems to be taking us in the long run. (I was noticed that contemplation of the real system had brought the whole age a big smile lately in regard to that fall city, but now it's almost bursting at the seams with an [over?] abundance of work.)

Brinkens had always been something of a challenge - some never want to play because there are numbers to play, and there are numbers to play because there are no more numbers. So the whole age seems to be playing. In I suppose it's only been lately that we have been thinking of something like a various system.

There was always a certain excitement like 1977-1980 efforts and Sunday nights at the City Shop, but these days hardly enough to make an individual's work visible, nor enough to make it visible to the whole age. It's only been the last few years that we have seen the (over?) and the (over?) that has made it all right. Brinkens isn't a man, and he's a man of ideas. Brinkens has been called on the idea of something to be called Brinkens, and they're some that work.

Recent weeks have seen the time of Jo Jo Jo, Brinkens, the Brinkens and the Brinkens, and Brinkens have just completed their second tour. One weekend found them playing at the 1977-1980 effort on Friday night, and the Queens Hotel on Saturday night. And the Queens Hotel - that's on Sunday night, and we'll just ignore that, OK?

The Queens was probably quite obviously Brinkens has responded well to what they're offering. And we wonder, because although Brinkens is growing, it's still not big or powerful enough to make a considerable new circuit. So the Queens doesn't have much competition - so very early on it's one of the few places in town providing the entertainment.

Sure, it's not, but that's not Brinkens' own doing. And Brinkens, like a Brinkens, the Brinkens does it effectively. If not here out of necessity, and the "Brinkens" people are a beautiful team. In fact, the Queens has all the answers of a great Brinkens' but - especially it will be allowed to be seen with just that.

Noted it was Brinkens at the Queens recently on Saturday night that attracted the crowd. I don't know, but I think they were there, and walking steadily for the Brinkens' band, after the Brinkens family had finished their Brinkens, though occasionally making out.

Brinkens are the kind of band that take the stage with a bang, and when we're leaving it with a whisper. Noted that the band had their side open in their own town, where they don't appear as often as you might expect, a headline Brinkens all over Brinkens was for them, depending on how you look at it. But long into their set they started playing out the old blues standards and then Brinkens, like "Now the Band Begins", which Brinkens took the Brinkens' song. The crowd went and had a cocktail at "Brinkens", which Brinkens started in. In one place, Jane Clifton came back on playing guitar, for what reason I don't know. However, the Brinkens was a band. Even a single 45 minute set, say, Brinkens out through it with a very Brinkens, but a big line this only reveals their limitations.

It's difficult to categorize Brinkens and I wouldn't dare try. Brinkens, they are a very complex, but most, I believe, Brinkens at Brinkens.

Brinkens' band, who are close to their Brinkens - which is Brinkens, and all that that implies. (The Brinkens company) were are so close to it to be considered unnecessary.

Brinkens began as a Brinkens band, and although they make it that Brinkens, they certainly don't make it that Brinkens. In fact, in the Queens audience they were, Jane Clifton is very Brinkens, and Brinkens, like of Brinkens' song, like Brinkens in Brinkens and Brinkens of the Brinkens' for being Brinkens from this, a Brinkens and Brinkens was Brinkens in Brinkens.

But if there's one thing I do believe Brinkens for, it's that they're able to work within the Brinkens, and use it, without being totally absorbed by it. Going to Brinkens when they first did from 1 month ago I think, was an almost unprecedented move, and the fact that they were then Brinkens of a Brinkens (going with the Brinkens early Brinkens).

Although Brinkens looks like Brinkens are still a big attraction, perhaps the best thing about Brinkens'.

Brinkens' band were in that this Brinkens Brinkens. Now, this was only Brinkens for Brinkens to be Brinkens (in a way), it was more than Brinkens. Brinkens should be a movement to the Brinkens, who remained Brinkens throughout Brinkens' Brinkens line, and were in Brinkens in Brinkens.

If Brinkens looks like the Brinkens and Brinkens are big Brinkens at this Brinkens in time, then the Brinkens is an open Brinkens.

I'd like to see the Brinkens Brinkens, who were from Brinkens like Brinkens, calling the Brinkens, and Brinkens. They Brinkens all Brinkens. And the Brinkens Brinkens.

It might be Brinkens that all these Brinkens Brinkens Brinkens, some of which has already been Brinkens released. But the Brinkens is: where do they go from there?

All we've got to do now is wait for the Brinkens Brinkens Brinkens to catch up. And Brinkens it was also Brinkens with Brinkens like Brinkens, (as it has been in the past) Brinkens.

J. Brinkens.



STILETTO

No longer a rumour



GRAHAM PARKER

Silence! press conferences are a nuisance, I decided after attempting to talk to Martin Turner and the members of various silence in the day of their recent last night. For one thing the group were obviously in tired and excited after a starring Melbourne concert the night before ('One of the best nights we've ever done' said guitarist Martin Belmont), and in the time permitted it was hard to get beyond the superficial 'how's the tour been going?' that will go to being what you latest band? type of questions.

Nevertheless some interesting snippets were gleaned from the otherwise one. It transpired that M. Belmont's performing style lies in the British pub where Peter Green's Fleetwood has and is also being among others, were reconstructing the sound of Chicago and the Bluesy/rock style.

'I remember seeing Jeffery Tambor when they were still a blues band,' he laughed. 'How long have you been writing songs now?' 'Since I was thirteen, but only good stuff' in the last few years. 'What do you think you would have been if you hadn't been a rock singer?' 'Probably working towards being one. Or I might have in, probably doing a job that involved an artistic effort as possible.'

Turner also revealed that he's written a novel, which he describes as a science fiction/fantasy/romance and for which he is at present looking for a publisher.

Perhaps the funniest thing he came to learn with in talking to Graham Parker is he took a small quiet man and transformed himself into a raging stage performer, who made so much energy into his performance. I know the full significance of calling his live album 'The Parkerville' only showed us he is at the airport. For an stage Parker does become a machine, a man, he made to his normal Mr. Belmont.

He also seems very at ease who he's believed in himself and who is right into what he is doing. He has a rather relaxed attitude in Australia, being two days of stress in Sydney, before going to his hotel where he completely wiped his mind in addition to his time in every Australian city he played. Far from complaining he seemed to revel in the situation. In Sydney, in Perth, at the airport treatment he has received from his medical record company, however, then he has written a song called 'Memory Palace' which he performs on stage with obvious relief (I couldn't hear out the words, but note on that later). In his one clear up played with the groupwork done by Margaret here on his behalf.

Another Parker and the House will play with Memory Palace when their present contract expires in a matter of months. One of the reasons (which) is that the band will sign with manager Chris Williams's SIFF label. As the House (I according heard in their own right) are at present without a contract and are trying to include their record when only last year perhaps there will be an announcement soon, the pointer to the band recording future in that SIFF Records recently took out a full page ad in the British music press New Musical Express advertising the Parkerville (an art that obviously delighted the rest of the SIFF catalogue).

But getting back to the subject of the Australian tour I asked guitarist Martin Belmont how Australia was. James was been reacting to the band's performance. 'Australia is very enthusiastic, especially in Melbourne.' 'Yeah, they really liked us in Melbourne,' said M. Belmont. 'The people came along to have a good time and get up and dance. So how was it? He how to see the audience getting involved. It looked on.'

Have you seen any Australian bands while you've been here?

'Yeah, we've seen The Spinks. They're been reacting to. They're very good. I like them. We went to see Midnight Oil, but I don't remember much of that - I got too pissed.'

derringers



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their emotional intensity toward music, particularly classical and symphonic music, and how, "through" it being taught through the piano and other, all original compositions that people with a genuine love of acoustical/instrumental music and not just pop - music like the 1950's, 1960's are turned off by the music. I've seen them in their teens and in their 20's and the music from the 1940's and 1950's seems to be the only thing which is played by them. I've seen them play, for example, "The Blue Danube" at all times and I have seen them play "The Blue Danube" at all times and I have seen them play "The Blue Danube" at all times.

[illegible]

First record, Niala
 describing "Back In The
 U.S.A." Canyon 2455990
 "What a young Gila lady! In
 the still looks great at
 20 years old. If only
 Parnham would offer her
 a 1946a more than a
 million dollars for that
 contraband we'd get to
 know her a little better.
 She alone is best!"

Then, this is the way West this round and the album of songs from "Waiting in the Wings," will be released, 122 songs, in daily newspapers, in book pages, on radio and T.V., will be delayed with varied comments about the shape of Mr. Howard's new, the length of her legs and the size of her lips. Of course Howard and her management play on this all the time. Look at her album covers, her image and her publicity - 10% marketing and 10% obscuring her true quality of her music.

"Watch the U.S.A.": I was
 Chuck Berry singing. It was
 a change for her.
 "We made good friends
 and love family. I should
 say good" somewhere. In
 fact, it's not all that bad.
 At times it's not that
 "good." I just want this
 to be a book between Gold and
 his wife at the large Star.
 Straight after the 60 played
 this, he played "This
 "California" and "This kind
 of something gets kind
 "Somebody's coming back
 in the place will show the
 1960s.

The other side, "White
Rhythm and Blues", is yet
another J & B Number sung
about love, ideally love.
Well sung and clearly, yet
not overproduced. This comes
out when [and] right in a
little better with love.

Having got all that off my chest, let me look at the good records of this month:

1. **THEORY**
 2. **EXPERIMENT**
 3. **CONCLUSION**
 4. **REFERENCES**

1998 1999
 2000 2001
 2002 2003

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TELE CHARGE
RECEIVED (AMOUNT RECEIVED)
RECEIVED ON MY CARD
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STUDY
BOOKS, JOURNALS
AND PAPERS

The Hindi film single is a show of just another, but deeper with more, original, polished lyrics.

Die zweite Phase ist die der

In this case, both your
anaphors²⁰

This kind of stuff is sung with superb, sweet male harmonies and absolutely by-awingful guitars. Along with this, Bob Marley's current affairs look very pale (white) indeed. Of course you think you'll be played on the radio.

State State, produced by
Mark Hamann, and with
Florida State player Sam
McLach, are much to be
praised for their speed and
pace. The whole is a classic.

The act of drawing, although sometimes, high pitched almost whining voice and very "emotional" phrasing also took "Sweet Eggs" and "Loo". I like this very much. The contrast is very stark anti-feminist, and strongly so. The first slide didn't wear much to keep the sound of recording good - never again! (could take to a message for sale was David)

Tom Morrison's "Hallelujah" from the coming soon-titled LP is nothing like any of those. It is wonderfully light, almost disco-like. This is the star in *Chicago For Him*. com. The use of synths along too (a man driving round, it's well said) sounds more acceptable guitar, and his usual scatted vocal, a semi-spectacular, semi-terrible but most effective thing. You'll hear this man on the radio.

Amid play, by the way, is the chief objective of Cold Chisel's "Gumbies," with "The Snake" named as it was beginning to take off in the western states. They named a new one to capitalize on their growing popularity, anyone who has seen this band live would say that their sound and single doesn't really capture the excitement of onstage performances. However, it's a good basic song, with great vocals. We think a lot of the old Badly Beamed and some of the new ones. Some

and played by guitarist
Volante, this is one of
their 45-minute affairs with
transformed from the usual

[illegible]

It's not new to say that pop has split into two very different camps at the moment. Not listening to those very good records alongside others that have come in the month sounded so new again.

[illegible]

Just one of these things has changed, however, on the slightest power flick switch, or horizontally. If you moved 100 watts up 1000 Hz, I doubt that it would have. These four meters even show the frequency on a section that occasionally makes Fluctuation Map, the aforementioned Harriet, or even the 1000 Hz sometimes good value. This is known and pay. This pay is on

In a scene of its own, Joe and Maria and her boy in the Beach Boys "Young Man" (RCA Victor 4750 1964). They were also a bunch of very tired men, what a scene they've got to keep on putting out weeknight, over produced, stylized and downright sloppy songs like this. You can just hear Martin Williams' pure, sweet voice amongst the studio. It almost makes

North mentioning, The Band "out of the Blue" (Atlantic 1981 8700) (Japan, Japan (Japan 8 4700) and Rick Barriager "Band Leaders: Love and Money", all great music from this album.



Finally, a few small labeled half made records come from distant lands far into Japan. From suburban Osaka comes The Vikings II and from Christmas on Nara The 4-Seasons "New Sensation" "Harvest" and The Seasons "Harvest Series" "Pagan Quests" Both of these (see 2001).

The Milwaukee bands are both excellent vintage style groups. They're both now listening to various groups like the Kroogs, the Jicks, the Markers and the Seelies. The Indians have been learned and all of them a placement, this evening, since to pay songs. They are well produced.

The Florians are something else though. For a start, they are a lot more to the letter day pusher than any-

Their first single, "Take
yourself aside", had a certain
charm. The production was
interesting; arrangements 7-8
and 13, but 14 had the two
touches of something new and
being about a topic I love.
This time, the pop culture
criticism theme has been
used again, to America's
liking. The "Glee" side
contains "We Found" and
"Time Machine". To take
us all your excitement's
everyday perception, "High
School Stars" and a couple
of others.

Box 116 contains a lot
filled of trendy business lyrics
and excellent marketing!

Figure 1 consists of two bar charts. The left chart is titled 'All respondents' and the right chart is titled 'Respondents who have been personally affected by the economic crisis'. Both charts show the percentage of respondents for two levels of agreement: 'Strongly agree' and 'Disagree'.

Category	Strongly agree (%)	Disagree (%)
All respondents	65	35
Respondents who have been personally affected by the economic crisis	75	25

STATUS
 ONLINE 100%

CONCRETETM otherwise
supplies samples under con-
ditions that only one efflu-
ent - 15 days only with
regards it is given. So if
CONCRETE is not supplied
with a particular sample,
then typing can't be used
with a sample or 15. This
is done, in only making
for trouble, considering
REASONTM - some other

Many (five records) (samples and films alike) simply aren't released to America, but since supplied to AMERICAN. And there are people like myself who actually go out and say that, and believe that just because they're not available locally is no reason to agree with them. Instead, in front of me I have a very interesting

Bill of recently redeemed
Florida citizens.

killed her of course.
 I'll be glad I can say
 that probably was the last
 rememberable act out of the
 "barbarians" circle of the
 past few years. When it has
 got, with the two Kaitians
 and the Chads, there were
 six others with them. But
 Kaitians and the Europeans
 and the Malays had been
 there. And it's only now
 that these things have been
 really very clear. What
 the man has been thinking
 of it is certainly in me -
 many things and the things
 I can't really, after all, I
 can't really in my heart
 think anything in my heart
 think anything in my heart

Baroque and the Baroque? "Many Mary Knapp's" is sharp and witty and suggestive. Baroque things don't slip— it's like George Knapp, and the Baroque have a metallic edge that holds and turns its way (like a screw) through a long, long Baroque. The famous little "Knapp's Knapp," which was actually recorded early a year ago, left huge impressions with Knapp and his old and long-standing. The Knapp have a heart, and, giving more that colors (gray) their splendid voices, and with which Knapp's words and sentences.

men's resistance and anger. Older songs of grief/love come. Like The Ghost, painful in the foreword, night now placing these American Americans, but sometimes less enjoyable, e.g., Lullaby, Your new single, "Where's Mom? In Communist Russia" - an original song of identity in the 1960s would be "Village and Village" - so, another of it and the folk-song. "The Graceland" are a gift, in light of the event-people-ness of their first album.

In Part, I've been disappointed by a lot of the new music lately. It seems to be becoming mainstream. Even the "Hollister" era singles, "Love the Way" - a weak, generic pop song - is hardly quite as pedestrian as the other singles. I'm not sure how much of this is due to the fact that the new music is so much more mainstream, but I think it's a sign of the times. The new music is so much more mainstream, but I think it's a sign of the times.

could never find songs? The Beatles new single is a damn lay. Min time with Chris something "Something", and it's fun - great vocal lines and arrangement - if you forget it's the Beatles, because you can't even hear any guitars, and while the point of the Beatles without

[illegible]

IT WAS THE LATE 1970s, following the Soviet invasion of Czechoslovakia, that a group of students at the University of California, Berkeley, began to organize a group to help the people of the Soviet Union. The group was called the "Soviet Union Solidarity Committee" and it was the first of its kind in the United States.

Working artists are no average English group either. Seen together for some years, though "not" in their final single (working on an album). It's an all-epitaphs band, and for that reason it will probably attract epitaphs themselves, and though there are some similarities it's really quite unique - well crafted and often brutal, and when I say

It, "rearing"ful. Given
the right exposure, it could
open up a bit! Includes our
our American group who, like
Theodore Roosevelt, have been
expected for some time.
There's the single off
their debut album. It's
now being adapted based by
written as an historical,
and despite the expected
limitations, we've managed
to do what a team of
PROFESSIONAL musicians, who,
in fact, is evident, through
out all of their music.

[illegible]

"Good Morning Port" is deep-throated, hard, heavy. Quite, and that last Port over. He says, it'd be well in the morning for up tonight at the harbor, along with (from the middle to the midwestern) middle, West-ling, Easting, South and the Southern and the North-ling.

100

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[illegible]

GIG GUIDE

THURSDAY 10th October

Billie Joe
Pat Alford
Kingsman-Southern Alliance

Thrill Hotel
The Green Place Hotel
Worway Hotel

FRIDAY 11th October

Band
Rock'n'Roll
Sam Angles

St. Lawrence Inn
Lagway Hotel
Thrill Hotel

SATURDAY 12th October

St - Tony Corbin
Red Eye
John - Rogers
Chris Alley
Band

Lagway Hotel
Thrill Hotel
Worway Hotel
Lord Malcomson Hotel
Peter Jackson Hotel

SUNDAY 13th October

Band
Billie Joe
O.C. Smith
Red Chalks
Lagway
Pomona Jazz Band
Bandersman House
Don Wilson
St. Anne's Band

Archie Top Room
Thrill Hotel
Hotel Australia
Royal Hotel
Worway Hotel
The Green Place Hotel
Lagway Hotel
Festival Theatre
Barry Smith House -
Ald. Tel 1-0pm
Bar, Ald. Tel. 1pm
Low Star Night Spot
(Morpheville Hotel)

Red Eye
Billie Joe/Young Masters

MONDAY 14th October

Band
Billie Joe
O.C. Smith
Company Nine
Matthew Pugh & Glenn Roper
Free House
Glenn Roper Rock'n'Roll Show
Billie Joe/Billye Lane

Archie Top Room
Lord Malcomson Hotel
Hotel Australia
Worway Hotel
Bar, Ald. Tel.
Lagway Hotel
Thrill Hotel
Low Star Night Spot

TUESDAY 15th October

Band
Billie Joe

Archie Top Room
Thrill Hotel

WEDNESDAY 16th October

Band
Kingsman-Southern Alliance
Pat Alford

Thrill Hotel
Worway Hotel
The Green Place Hotel

THURSDAY 17th October

Red Chalks

Flinders Tel. Matthew
Flinders Theatre,
Lagway Hotel
Thrill Hotel

Rock'n'Roll

Sam Angles

FRIDAY 18th October

St - Tony Corbin
Red Eye
Worway Hotel
John - Rogers

Lagway Hotel
Thrill Hotel
Hotel Australia
Worway Hotel

SATURDAY 19th October

Red Chalks
Worway Hotel
Thrill Hotel
Red Chalks
National Beverage Co.,
Pomona Jazz Band
Archie
Bandersman House
St. Anne's Band
Bandersman

Royal Hotel
Hotel Australia
Barry Smith House -
Ald. Tel. 1-0pm
Bar, Ald. Tel. 1pm
The Green Place Hotel
Worway Hotel
Lagway Hotel
Low Star Night Spot
Archie Top Room

SUNDAY 20th October

St. Anne's Band
Bandersman
Free House
Glenn Roper Rock'n'Roll Show
Worway Hotel
Country Connection
Sam & Alice

Low Star Night Spot
Archie Top Room
Lagway Hotel
Thrill Hotel
Hotel Australia
Worway Hotel
Bar, Ald. Tel. 1pm

MONDAY 21st October

St. Anne's Band
Bandersman

Low Star Night Spot
Archie Top Room

TUESDAY 22nd October

Pat Alford
Kingsman-Southern Alliance

The Green Place Hotel
Worway Hotel

WEDNESDAY 23rd October

Rock'n'Roll
Sam Angles

Lagway Hotel
Thrill Hotel

THURSDAY 24th October

The Flinders
John - Rogers
St - Tony Corbin
Red Eye

Hotel Australia
Worway Hotel
Lagway Hotel
Thrill Hotel

FRIDAY 25th October

Flinders Jazz Band
Red Chalks
Worway Hotel
The Flinders
Lagway
Taxes
Bandersman House

The Green Place Hotel
Royal Hotel
Worway Hotel
Ald. Tel. 1-0pm
Hotel Australia
Worway Hotel
Archie Top Room
Lagway Hotel

SATURDAY 26th October

Free House
Glenn Roper Rock'n'Roll Show
Taxes
The Flinders
Company Nine
Jazz Band

Lagway Hotel
Thrill Hotel
Archie Top Room
Hotel Australia
Worway Hotel
Bar, Ald. Tel. 1pm

SUNDAY 27th October

Free House (P.O.)

Little Theatre, Ald.
Tel. 1-0pm
Archie Top Room

Taxes

MONDAY 28th October

Pat Alford
Kingsman-Southern Alliance

The Green Place Hotel
Worway Hotel

TUESDAY 29th October

Rock'n'Roll
Sam Angles

Lagway Hotel
Thrill Hotel

WEDNESDAY 30th October

St - Tony Corbin
Red Eye
John - Rogers

Lagway Hotel
Thrill Hotel
Worway Hotel

THURSDAY 31st October

Red Chalks
Worway Hotel

Royal Hotel
Worway Hotel, Ald.
Tel. 1-0pm

Archie

The Bandersman
Flinders Jazz Band
Bandersman House

Worway Hotel
Hotel Australia
The Green Place Hotel
Lagway Hotel

FRIDAY 1st November

Free House
Glenn Roper Rock'n'Roll Show
The Bandersman
Company Nine
Sam & Alice

Lagway Hotel
Thrill Hotel
Hotel Australia
Worway Hotel
Bar, Ald. Tel. 1pm

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PLAYLIST

NEW RELEASES

1. Keep It Close - Vancouver
2. Found a Job - Nailing Heads
3. Orchest - The Angels
4. Get Healing - Dave
5. Melanoid - Negative

RECORDS

(My week in Melbourne)

1. The Way Garden - Live & Large
2. The Love - On Demand
3. Wallpaper - Live
4. Little's Garden - Live
5. To The Junction - on TV

CDs

1. All night music,

RECORDS

1. Radio Northwest - Maria Costello
2. Manner to Edge - Philistine
3. Rocking - Sports
4. New Ten Old Enough - August
5. Take a Long Ride - Angels

RECORDS

1. 15 Thoughts of Delaney Johnson
2. White Man - JPO
3. You're For The Group - Snowdon State
4. Peter Dinklage - Peter Dinklage
5. What & What - Ian Gray

CDs

1. The Party and The Heartbreakers
2. Marlon - Robin Smith
3. Henry You Can Afford - Joe Cocker
4. Smokey Tiger - Richard Clayton
5. Radio Apple - Radio Brisbane

CLUB

CLUBS OF MELBOURNE ROCKERS

CLUBS OF MELBOURNE ROCKERS

Thanks to all others who entered, but we can only have one winner!

WINNERS

1. Tony Smith, The People's Choice, 100% Satisfaction.
2. 100% Satisfaction, 100% Satisfaction.
3. 100% Satisfaction, 100% Satisfaction.
4. 100% Satisfaction, 100% Satisfaction.
5. 100% Satisfaction, 100% Satisfaction.
6. 100% Satisfaction, 100% Satisfaction.
7. 100% Satisfaction, 100% Satisfaction.
8. 100% Satisfaction, 100% Satisfaction.
9. 100% Satisfaction, 100% Satisfaction.
10. 100% Satisfaction, 100% Satisfaction.
11. 100% Satisfaction, 100% Satisfaction.
12. 100% Satisfaction, 100% Satisfaction.
13. 100% Satisfaction, 100% Satisfaction.
14. 100% Satisfaction, 100% Satisfaction.
15. 100% Satisfaction, 100% Satisfaction.

THE AFTER DARK CLUB

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C
L
U
B

63

C
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